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to entrench his own position and redirect money and renources to his own constituents. Sawchuk's dedication is all the more impressive because leadership shifted with each election.

James Waldram reviews the limits of advocacy by reminding scholars that they are advisors and advocates but "neither leaders nor pleaders." When a native community where he was well known placed him as their representative on a review panel to assess the damaging consequences of a hydroelectric project, he served faithfully and made his recommendations, sometimes forcefully. The commmunity did not follow his suggestions, and he did not insist that they do so. Compensation was lost, but policy was served.

Colin Scott muses on the slippery ways that the terms *culture*, *custom*, and *tradition* are used by native peoples and others during negotiations. Rather than discount such usages, he reminds scholars that the blending of "invention and convention" is at the heart of cultural and political vitality.

Julia Harrison provides the most fascinating essay, detailing the planning of, reaction to, and aftermath of "The Spirit Sings: Artistic Tradition of Canada's-First-People," a controversial exhibit held during the 1988 Calgary Olympics. When the Lubicon Cree urged a boycott of the exhibit, scholars and others took sides, some of them ill-informed, in an effort she interprets as "seeing for innocence." She underscores that native people were involved in the exhibit throughout, and political stances were not always academically appropriate. Considering how many attacks she and the Glenbow Museum had to duck, her overview is thorough and balanced.

This useful and informative collection gives a sense of the current dynamics and creativity of Canadian anthropology. Rather than obsess about "appropriation," these scholars are concerned with responsibilities, relevance, and resonance. They are to be commended.

Jay Miller
Lushootseed Research, Seattle

Bloodlines: Odyssey of a Native Daughter By Janet Campbell Hale. New York: Random House, 1993. 187 pages. $18.00 cloth.

Janet Campbell Hale's fine *Bloodlines: Odyssey of a Native Daughter* is her first nonfiction book. Her earlier novels are *The Owl's Song*

(1974), the moving story of the experiences of an adolescent Indian boy both on the reservation and in the city, and *The Jailing of Cecelia Capture*, a powerful account of an Indian woman's struggle to become a lawyer after surviving two bad marriages and alcoholism.

Bloodlines is Campbell Hale's "effort to understand the pathology of the dysfunction." Although she examines episodes in her own life, Campbell Hale also reaches beyond what she could know to "imagine the people I came from in the context of their own lives and times" (p. xxii). Through memory, imagination, and research, she recreates the history of her family. By taking an unflinching look at them and herself, Campbell Hale tells us much about the complexity of being Indian today. On a more universal level, she creates a "progress" autobiography that chronicles how a woman triumphs over her upbringing in a dysfunctional family and her marriage to an abusive husband, to become a successful writer and university teacher.

As a child, Campbell Hale was pulled between her father, Nicholas Campbell, who was a full-blood Coeur d'Alene, and her mother, Margaret Sullivan Campbell, a mixed-blood Koutenay with some Chippewa ancestry. The author deeply loved Nicholas, whose surname was an anglicization of the name of his ancestor, Cole-mon-née. What little Campbell Hale learned about Coeur d'Alene traditions and languages, she learned from him and his brother. Normally gentle and generous, Nicholas periodically went on drunken binges and, before the author was born, beat his wife.

Bloodlines is primarily the story of the women in the author's family. One of these is her strong-willed paternal grandmother, Paolle, or Pauline, who, with other members of a Coeur d'Alene group of food gatherers, ended up in Chief Joseph's Nez Percé band during its futile attempt to flee to Canada in 1877.

The book powerfully portrays the author's conflicts with her mother and sisters. Margaret Sullivan Campbell was a descendent of a Chippewa woman identified only as Margaret and her husband, Dr. John McLoughlin, the Midwestern fur trader who became chief factor of the Northwest Territory for the Hudson's Bay Company and father of the state of Oregon. In "The Only Good Indian," the author traces the background of this family, their racial ambivalence, and the instances of prejudice they suffered. The author's Koutenay heritage comes from her great grandmother, Annie Grizzly, who married the McLoughlins' son David. Their daughter Angeline married an Irish railroad worker named Sullivan. Like the other Sullivan daughters, Margaret

looked Irish and strongly identified with her father's heritage. At sixteen, she escaped her mother's verbal abuse by marrying a white man, who cruelly taunted her about her Indianness for the ten years of their marriage. When Margaret left him and their two children to marry Nicholas, she became the only one of her family to marry an Indian. Campbell Hale conjectures that Grandmother Sullivan was mean to her because her dark Indian features reminded the old woman of her own Indian heritage. One of the book's most moving chapters is "Daughter of Winter," in which the author tries to make sense of her mother's behavior. Campbell Hale deeply resented Margaret for endlessly describing how Nicholas beat her and for fleeing with the child whenever she suspected he was about to go on a binge. Even when things were going well, the family moved around a great deal to satisfy Margaret's need to settle in a new place.

Like her own mother and sisters, Margaret was "an absolute master" of verbal abuse, who told young Janet that she was not normal, mocked her, and even attacked her. Once Margaret kicked seven-year-old Janet out of the house for telling her mother she would burn in purgatory for swearing. When the author was eleven, Margaret not only refused to let Janet go with the whole family on a picnic but also lied by telling the family that Janet did not want to go. Campbell Hale's older sisters treated her cruelly, not allowing her into their houses. The author concludes that Margaret edged her way into her other daughters' lives by allowing them to abuse young Janet. Yet Campbell Hale acknowledges her own neglect of Margaret, whose care she left to her older sisters and her niece. At the end of her mother's life, Campbell Hale realized she must move past the deep anger she has harbored toward her mother since childhood. As she comments after a visit to her mother's grave, "My mom is gone. In the end there are no resolutions. Only an end." She evidently reaches no resolution with her sisters, because she describes herself as no longer wanting to belong to the family. Although Campbell Hale realizes that she is one of her family's "broken-off pieces now," she sees hope in the efforts of a niece and others to strengthen what is left. Campbell Hale also describes her efforts to pass her heritage on to her own children by taking them to places where the family lived or where they are buried and telling them the stories she learned as a child.

Another memorable section of the book is Campbell Hale's description of how she escaped a bad marriage to a college-educated white man, who both physically and verbally abused

her. After the marriage ended, she put herself through college, while supporting herself and her young son. Some of these experiences appear in *The Jailing of Cecelia Capture*. Campbell Hale does not describe her later life with her son, whom she now sees infrequently, nor her marriage to her second white husband, the father of her daughter.

Campbell Hale also chronicles her evolution as a writer. Fascinated by literature as a child, she began to write as a teenager to escape from her unhappiness into an imaginary world. She argues that if a work is to be "real and true," the author must concentrate all his or her energy, throw off pretensions, and write with "the utmost sincerity and intensity." Somewhat self-consciously, she dramatizes the relationship between life and art by outlining a fictional story that uses aspects of her life.

Bloodlines is an important testimony to the continuing strength of Indian identity, both on the reservation and in the city. Campbell Hale emphasizes that Indians are becoming stronger. When she was a child, the Coeur d'Alene did not have the tribal school and enterprises they have today. The author, who was born in California and who left the Coeur d'Alene Reservation at age ten, acknowledges that she does not know "what it's like to have a place in my own tribal community, though being a part of an intertribal urban community has been an important part of my life in the past." Nevertheless, she feels as Coeur d'Alene in New York as she does in Idaho, because "that is something that is an integral part of me." The author's comments remind us that, because more Native Americans now live in cities than on reservations, urban intertribal communities are important to maintaining Native American identity. Campbell Hale's *Bloodlines* is a beautifully written memoir of her family and her life. Everyone interested in Native Americans and women will want to read this deeply moving book.

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Brave Are My People: Indian Heroes Not Forgotten. By Frank Waters. Santa Fe, NM: Clear Light Publishers, 1993. 189 pages. $24.95 cloth.

In less capable hands, these capsule biographies of several well-known Native American leaders might have become a tiring